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PARKERGRAM INTERNATIONAL



THE PARKER PEN COMPANY QUARTERLY



EDITORIAL

1958—A Mightier Pen Year

It is difficult to obtain and hold a license as a first-class fortune teller. Crystal balls tend to crack, and it is not possible to star-gaze on cloudy nights. Yet, the sharpening outline of things to come in the world's writing instrument industry indicates a record retail sales level for Parker lines in the year at hand.

There are three main reasons for this. First, the market is there. More people, especially young students, are writing than ever before. Secondly, recent successful product introductions have given Parker retailers the broadest line of quality pens and pencils ever. And, lastly, Parker advertising will penetrate deeper than ever through its sheer weight and constancy.

Parker has added two new self-filling 61 models which are quickly gaining acceptance the world over. Re-pricing of "51" Lustraloy and "51" Special models completed the reorganization of Parker's quality gift line. The "51" pen, enjoying the benefit of years of well-earned customer acceptance, continues to be the dominant factor in the world's quality fountain pen business.

In other areas, too, there are portents of Parker's product strength with the consumer. The new Super "21" pen captivated the market in its price class even beyond anticipation... only reaffirming our view perhaps that forecasting the future is a hazardous business. The new T-Ball ball-point has vast marketing potential.

And, in lowest price categories where Parker products are not available, in 1958 the public will see a new line of quality-made, popularly-priced products introduced in world markets by the new Parker subsidiary, The Eversharp Pen Company.

Quite obviously, the stage is set for each of us to take advantage of the mightiest pen year. Individual retail effort will enable all to serve and benefit from the great 1958 gift market, as well as the vast utility pen and pencil market.

Parker will pace your efforts. It is our promise to make the finest merchandise, invest more in advertising and promotion in 1958 than any year previous. Do we need an oracle to deduce that this year will be the best year yet, for everyone?

LETTERS

Retirement at twenty-five



I am gratefully enclosing my faithful Parker Duofold Pen together with the original Guarantee which will be 25 years old this year.

This pen was a Christmas present in Vienna in 1933 when I was at school and 14 years old, it accompanied me to college in England in 1937, through the war in England and to Australia in 1951. From my schooldays to my present executive position it has given me continuous trouble free service. During all these years it only required two new rubber ink reservoirs and the re-threading of the cap thread.

Your organization was quite safe in issuing a 25 years Guarantee—it never had to be invoked. I pride myself a little in not losing the pen in such a long period.

You may like to examine this old pen and retain it with your product records.

Accept my sincere congratulations on its performance and my best wishes for your Company's continued prosperity and expansion.

John P. Amon
Camperdown, Australia

COVER STORY

Face of the Phoenix

On our cover is the face of the East, portrait of a culture which began, as near as historians can determine from obscure legend, almost 4,000 years ago in the north central part of China. It is a culture which established a delicate pattern of art, then adhered to it; a people who set a rigid way of life, then clung to it; a civilization which began, then held unchanging to the character of its beginnings.

Today's China, like its contemporary the ancient Phoenix, has set itself afire, bent on recreation. And as Western man looks East and gazes upon this face of the past, this face of the Phoenix, he can but wonder what form will rise out of the flame.

(Photo by L. Tager, Black Star.)

PARKERGRAM
international

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Progress in Mexico

Mexico City boasts of many things; a magnificent National University with overwhelmingly beautiful mosaic-clad buildings; equally splendid ancient edifices like the San Carlos Gallery and the national library in San Augustin Church; fine textiles, glassware, leather articles and numerous commercial and industrial products; and a heritage which goes back six hundred years to the Aztec civilization.

For several years Parker has maintained an office high up in a tall building on Avenida Juarez, one of the city's main business thoroughfares. But this year will mark the first time that Parker Quink has been manufactured within the borders of Mexico. Recently facilities for that purpose were established in the city and will be operated by Parker Mexicana, S. A.

Pedestrians on Avenida Juarez in Mexico City pass under a large neon sign indicating the Mexican home of Parker Pen.

Lionel S. Clifford (left), office manager of Parker Mexicana, and

H. V. Pilny (right), a Parker representative, chat with Miss Berta de la Barquera, manager of the branch store of La Helvetia, one of many Parker Pen dealers in Mexico City.



Campus of the National University of Mexico.



FAIR FOR FUN

and understanding

Except for its grandiose scale, "The Universal and International Exhibition of Brussels—1958" which opened in April differs little in its intent from fairs which have been held for centuries past. Whether it is a costly extravaganza or a local display of agricultural produce, each fair is man's attempt to show through what he has done that which he is capable of doing and thus to win the admiration of his neighbors. And while fairs grow ever more spectacular they are each essentially an entertainment medium, meant to be fun yet furnishing merchants and manufacturers with a platform for displaying everything from tractors to pens, plows to refrigerators, television sets to a way of life.

Where or when the concept of a fair began is unrecorded. It is known that the great mercantile houses of Europe during the Middle Ages sponsored them from time to time. So, too, did the rural areas of England hold agricultural competitions during that same period.

The great international expositions—Paris 1899-1900, Pan-American in 1901, the Philadelphia Sesqui-Centennial of 1926, the Century of Progress in Chicago in 1933, and the New York World's Fair of 1939—are the most spectacular and have been celebrated in both story and song. Some companies still advertise awards received on these occasions.

The most mammoth of them all, the Brussels Fair expects a total attendance of 35 million persons or more. The U. S. Pavilion alone (constructed at a cost of \$5,000,000) anticipates 25,000,000 visitors.

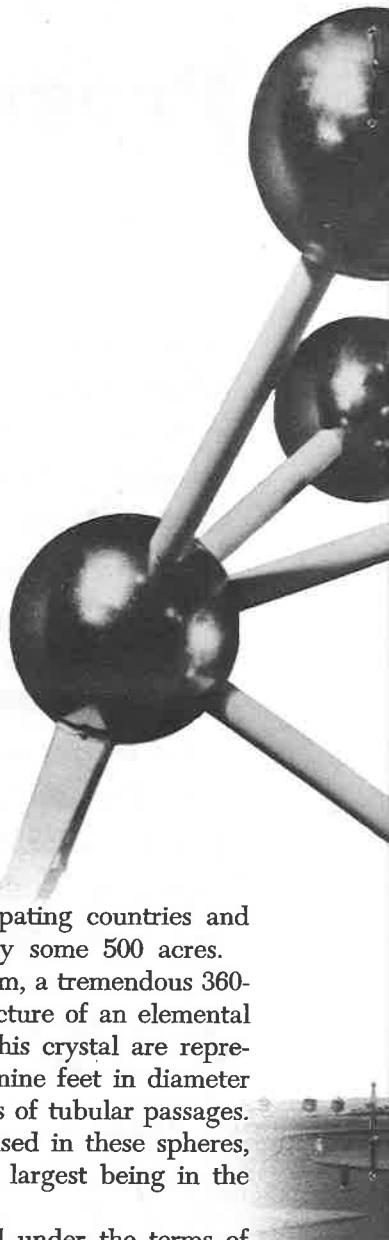
The site of the Fair is *Hysel Park*, four miles from the center of Brussels. Permanent buildings specially designed

by the host nation and 55 participating countries and supra-national organizations occupy some 500 acres.

Symbol of the Fair is the Atomium, a tremendous 360-foot-high model of the atomic structure of an elemental metal crystal. The nine atoms of this crystal are represented by steel spheres, each fifty-nine feet in diameter and each interconnected by a series of tubular passages. Exhibits on atomic energy are housed in these spheres, along with several restaurants, the largest being in the topmost ball.

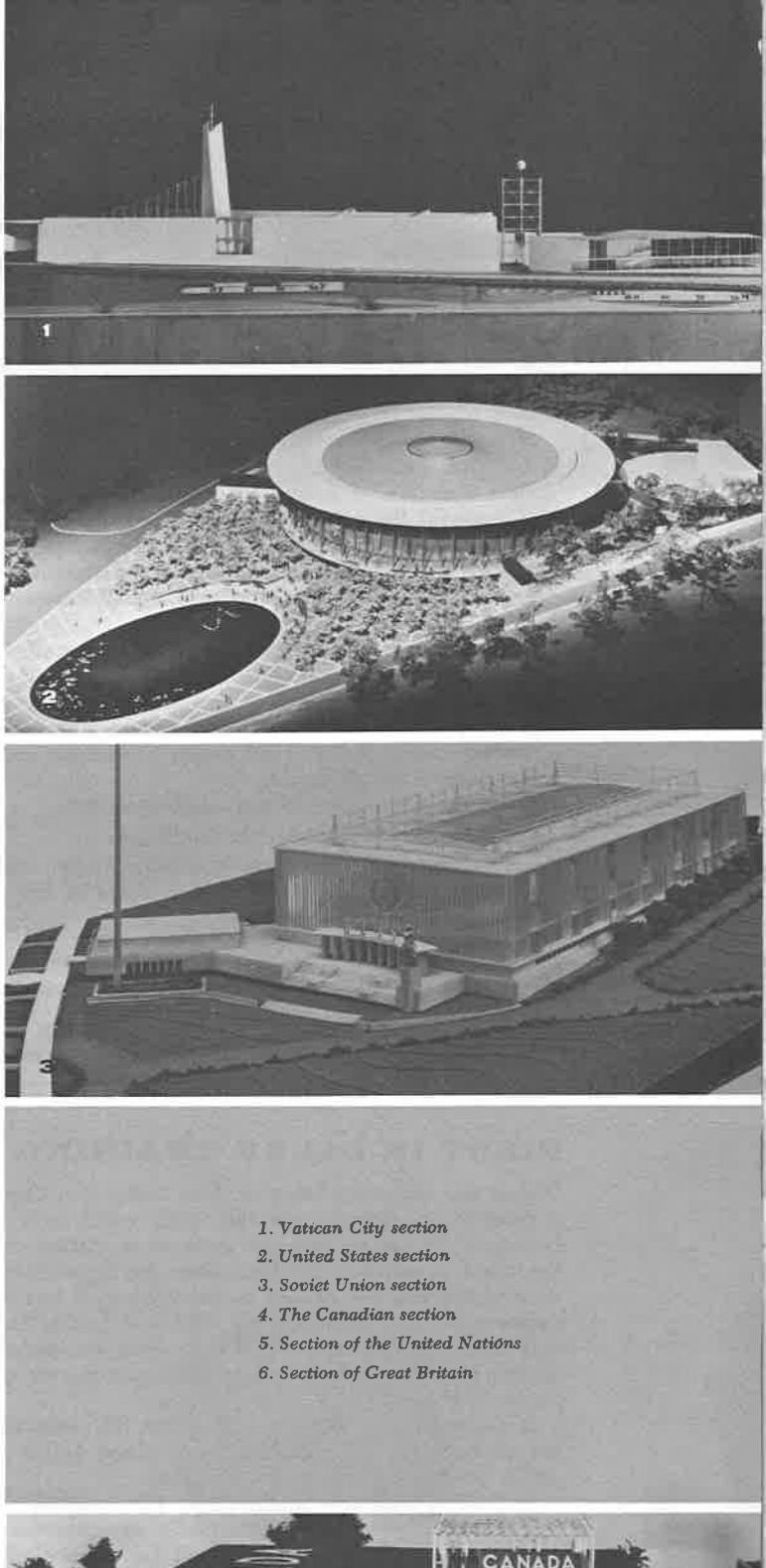
The Brussels Fair was organized under the terms of the Paris Convention of 1928 which governs the scope and frequency of international fairs. A world's fair, according to the terms of the Convention, can be organized only once every six years and no single country may hold such a fair more frequently than every fifteen years. When the Fair opened in April, nineteen years had elapsed since the last one—the New York World's Fair—nineteen years of war and international strife.

But now the world once more goes to the fair, adding still another proof to the belief that nations of the world can work and build together in mutual understanding if presented with the opportunity.

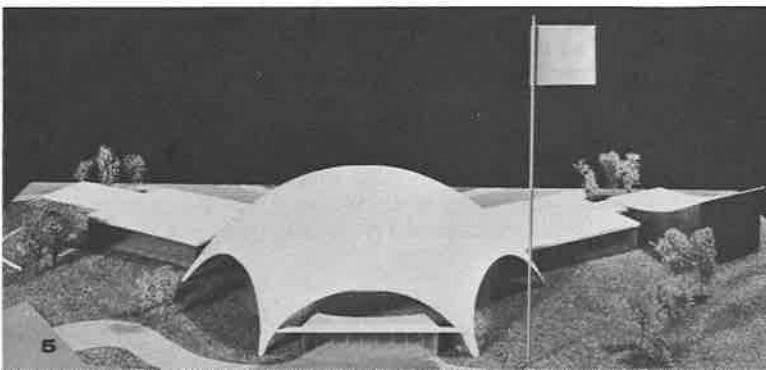




The Atomium—Symbol of the Fair



1. Vatican City section
2. United States section
3. Soviet Union section
4. The Canadian section
5. Section of the United Nations
6. Section of Great Britain





A SYMBOL OF PARKER

A quarter of a century ago the Arrow became the mark of quality on a precision pen. In the intervening 25 years, Parker's Arrow has become a strong recognizable trademark almost every place on earth. It has even given its name to the magnificent plant in Janesville which produces Parker products.

Recently that same Arrow became the very heart of a bold, new design that will give uniform eye impact for all Parker products, Parker packaging, Parker advertising, Parker publications.

The new Parker corporate symbol (see cut) consists of two capital P's, back to back, with a vertical Arrow shaft. The double P stands, of course, for Parker's initials. Symmetrical and powerful, the stylized representation suggests the balance, scope and corporate character of the largest writing instrument company in the world. Its simplicity and rightness perhaps belie the effort spent to bring it to being. (A bit more on that later.)

The value of a corporate identification program has been apparent here for several years. Separate divisions of the Company were using different packaging, and even the advertising lacked family resemblance. Last Spring, a Committee representing various divisions was named to seek out and present a design motif which would:

- Be simple, powerful and easily identifiable.
- Be legally protectable the world over.
- Be unique or play upon established Parker trademarks.
- Be usable in two- or three-dimensions in any material.
- Have no derogatory connotations.

Once achieved, such a symbol would have applications to every tangible Parker property from stationery and check forms, to plant signs and trucks.

The Committee moved deliberately, purposefully. One of its first decisions was to retain the services of an outside firm for artwork and creative help. Bruce Beck of Design Dynamics, Inc., a Chicago organization, entered the picture at that point. Design Dynamics conducted research, rendered drawings, and provided fill-in on the theoretical intricacies of corporate symbols.

Other companies' identification programs were reviewed. The history of brands and guild marks was not overlooked in the careful effort to evolve the one best mark for Parker. Exhaustive searches were launched. This chosen symbol, it was realized, must endure as long as there is a Parker Pen Company.

Finally, two designs emerged as having all of the necessary qualifications. They were aforementioned Arrow and double P and a calligraphic single P with an Arrow as its vertical stem. There seemed to be little to choose between them, but in a burst of accord and enlightenment the Committee settled on the former. Management subsequently nodded approval.

The ensign for The Parker Pen Co. as it now stands is simple, pleasingly symmetrical with powerful visual impact. It's adaptable. It lends itself to legal protection—even more readily than the spoken brand name. The P's and Arrow symbol speaks a universal language even as does the Green Giant, the Quaker, the Red Crown, and the Camel.

It will be making its first good impressions on the public in 1958. In time, wherever the new symbol is seen, it will mean but one thing—the burgeoning new Parker Pen Company, its people and its products.

around the company

FIRST IN CLERK TRAINING

Within the corporate being of The Parker Pen Company is a pioneering spirit. It was this spirit which took the late George S. Parker on frequent journeys to distant corners of the world to establish distributorships for his products, when most of America was content to sell at home. It was this same pioneering drive which brought color and quality to the pen industry in the form of the Parker Duofold pen, and the same moving force which designed and developed the world famous Parker "51" pen.

In the company's 70 years of progress, the desire to be first has not dimmed, but in fact, grown brighter! And in its every action are seen evidences of this desire.

In 1957, a film was produced by the company's Foreign Sales Division which was admittedly experimental. It was created as a sales training medium for retail clerks. This, alone, did not make it unique. But the fact that it was a sales

training film for pen clerks in every part of the world did!

It was the first time any company ever made a serious effort to train sales people in its overseas market areas.

The film was produced originally in Spanish and announced. Soon, requests began arriving in Janesville, requests to have copies of the film with English narrative, then French, after that Portuguese, then Dutch. In each case, the requests were filled.

It is estimated that to date, this experiment in sales training has been shown by 10,000 dealers to some 60,000 retail sales people in 40 or more countries of the world, and 20 nations are reported on the waiting list for the film.

The experiment has been successful and it opens the way to more and better efforts, each of which will follow the aim of the experimental film. That aim is help retail sales people everywhere gain self-confidence and proficiency in the profession of selling, whether it be Parker pens or any of the other fine products sold by their employers.

acquisition."

The Eversharp Pen Company will operate as a subsidiary under a separate management and staff responsible to the management of The Parker Pen Company.

Production of Eversharp products will be continued at the manufacturing subsidiary, Kimberly Corporation, Culver City, California; however, an administrative headquarters has been established at Arlington Heights, Illinois, about two hours southeast of Janesville by auto.

What is today Parker's newest subsidiary was founded in 1905 as the Wahl Adding Machine Company. In 1915 Wahl purchased controlling interest in the Eversharp Pencil Company and began manufacturing writing instruments. During its years in the writing equipment business, Eversharp, Inc. (a name adopted in 1940) claims some notable "firsts." The company was first in the development of the mechanical pencil, was first to produce mechanical pencil leads as used in today's pencils and was a developer of the propell-repel mechanism.

THE BIG PURCHASE

In December of 1957, The Parker Pen Company announced the purchase of the writing instrument division of Eversharp, Inc. The company assumed control on January 1. Included in this acquisition were the Eversharp patents, trademarks, and other assets in the field of writing instruments and related products. Eversharp's shaving equipment division was not involved.

"Our purpose in acquiring the Eversharp writing equipment operation," wrote Bruce M. Jeffris to Parker shareholders, "is to permit us to broaden our line of writing instruments and to help us enter the lower price market in which the Eversharp trademark is well-known and respected both in the U.S. and abroad. The Parker name will continue as the trademark in the quality market where it has shown its greatest strength through the years.

"We are pleased to link the Eversharp trademark to Parker," the letter concluded, "and we look with keen expectancy to the opportunities for growth offered by this

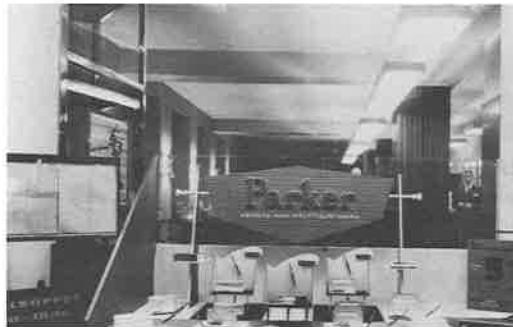


A popular radio program aired regularly over Manila's station DZXL is the "Student Canteen" sponsored by Carbonnel and Company, Inc., Parker's distributor for the Philippines. The show is dedicated to teenagers and their love for popular music.



Each week three prizes are awarded to the teenage contestants who win top applause from the audience. And the youngsters put every effort into encouraging that applause. One young contestant borrowed some of the gyrations of Elvis Presley to help his song along (see cut).

and the world



The Stockholm offices of the Chr. Olsen Company, Parker's distributor in Sweden, are located on the second floor at Kungsgatan 60, the main street of Stockholm. But being located in the heart of the shopping district of a large city without possessing a display window has its drawbacks. Thanks to the firm's bankers, who are housed next door, Chr. Olsen had a fine display space for use during the pre-Christmas season of 1957 and, as the picture shows, the company made good use of it.

When Daniel Parker and Alfred Diotte, assistant secretary, visited London recently they were just in time to attend England's Stationery Trade Fair, held this year at London's Alexandra Palace. The Parker Pen Company, Ltd., produced a smartly styled exhibit for the fair and Mr. Parker enjoyed inspecting the merchandise on display. He is shown with Jack Margry (left), a salesman in metropolitan London and J. J. Browning (right), sales promotion manager of the English firm.



Paris is a place, so Americans say, where inhibitions are left on the plane which brought you and you do things you would not ordinarily do. If any picture is proof of this belief, then this picture is. For it is surely not commonplace for actress Kim Novak to be asked to autograph the back of a Frenchman's neck. And, come to think of it, it's not very normal for a man to turn his back on such a pulchritudinous female.

(PHOTO BY BIL, JOUR DE FRANCE)





Curiosity in Cairo

Development of interest is a mental process, but this does not hide it from the view of others. Interest makes itself known through physical changes in our appearance. As we mentally move from passiveness to enthusiasm, we seem to gain in vitality and soon we fairly effervesce.

A man in a white suit attending a Cairo press conference and dealer reception conducted recently by Richard Gorra and Company, Parker's distributor for Egypt, was followed by a camera as he progressed through the development of interest.

At first he exhibits only formal interest as Parker representative H. V. Pilny (with cigarette) explains a product feature to others. Then something said sparks curiosity and the man in the white suit moves closer. In the last scene, he has gained Pilny's complete attention and the two huddle over the product, investigating its every line.



Selling Pens in the Orient

by R. W. Fairlamb, Managing Director, Montor, Ltd., Singapore

Strange as it may seem, promoting pens at point of sale in Southeast Asia requires that as much attention be paid to the elements wind and weather as is given to the elements of design esthetics. In most of the 1200 pen shops in Singapore and the Federation of Malaya served by Montor, Ltd., the life of a posterboard display card is from one hour to one week. Few of these shops have either windows or doors and are only shuttered at night. Consequently, a gust of wind can toss a lightweight display card to the dusty floor, soon after it has been set up, or the area's extreme humidity will warp and twist it within a few days.

Traditional color implications are important considerations, also. For example, in Singapore where 60 per cent of the population is Chinese, black and white posters advertising Parker pens are apt to be rejected by most dealers. These hues are associated with mourning. Red, on the other hand, is a popular color and would be warmly welcomed.

The wise merchandiser in this part of the world will make his posters of metal. An enameled sign is resistant to corrosion from the humidity and lasts a long time. Another factor which contributes to the life of a metal sign is the human element. The nails used to nail a metal sign soon rust making difficult the task of removing them. As a result, a metal sign is left until its supporting nails have rusted through and it falls away by itself.

Limited counter-top space in the small Singapore shops is another factor which determines the life of a display piece. Too little room exists for all of the promotional material offered to the dealer by various distributors. That is why Parker's

wire tree display, introduced at the end of 1957, proved so popular. It could be hung up out of the way and was made still more attractive and eye catching by the breezes which circulate through the open shops.

Display windows are, of course, rare in the region served by Montor, Ltd. Only about one dealer in 100 has the type of shop or store familiar to Western consumers. As a consequence, these show window areas are much in demand and retailers who have them can charge a high fee for their use by distributors. Montor is opposed to this space rental system, but must comply with it when a particular sales campaign deems it necessary.

Another costly, but worthwhile advertising and promotion medium used by Montor Ltd. is the outdoor electric signboard. Three large neon signs promoting Parker pens are maintained in Singapore. Rental of the space, plus maintenance and operational costs, add up to about \$200 a month for each of the three signs. Surprisingly, Montor Ltd. must agree to pay operation and maintenance costs on small neon signs designed for shop doorways, or the dealers who receive them without charge will refuse them. Yet, this type of sign is popular and is a mark of prestige.

But the most treasured mark of prestige is a single, yellowed photograph hung in a shop and referred to with pride. And if you know the face, you will see the smile of the late George S. Parker beaming out from the aging surface of the picture. This photograph marks the day many, many years ago when Mr. Parker paid a personal call on the dealer who displays it — a day which has never been forgotten.